GATCOMB'S MUSICAL GAZETTE

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HENRIETTA RAYNES First Soprano, Soloist and Accompanist.

GRACE MUNROE, First Alto, Soloist and Accompanist.

The Melba Ladies' Quartet of Boston.

S. ELIZABETH AUSTIN, Second Soprano, Soloist and Director.

G. MAY FRENCH, Second Alto, Reader and Impersonator.

THE BEAUTIFUL LAND OF THE SKY.

[Written expressly for the Gazette.]

There's a beautiful spot in the "Old North State,"
Way up in the "Land of the Sky,"
Where the chestnut groves and the song-birds mate,
In the mountains grand and high,
Where the whistling quail with his shrill "bob-white"
Keeps calling the live-long day,
Where the fragrant air is pure and bright,
And all nature is happy and gay.

Where the towering oak, with its foliage green,
Keeps watch like a sentinel bold,
While the autumnal frost deftly changes the scene
To amber, vermilion and gold.
Where the ripening nut makes a musical thud,
As it drops from its aerial home;
Where the shimmering sunlight, lovingly flood,
Its rays o'er the tall mountain's dome.

Just below in the vale you can hear the glad song
As the creek goes a-murmuring by
Never changing its theme, as it ripples along,
Nor wishing another to try.
There's the dusty white road, creeping close by its side,
Tho' fearing its way it may lose;
There on horses and mules the mountaineers ride,
As they chat of the neighborhood's news.

Now the beauteous sun slowly sinks out of sight,
As we listen to Nature's refrain.
So enchanting the scene, we think not of the flight,
Of the hours that ne'er come again,
Then with deepest regard, through the evening's grey,
We return to our cottage close by,
Then to sleep, and to dream of the scenes of the day,
And this beautiful "Land of the Sky."

W. B. LEONARD.

Waynesville, N. C., Oct. 6. 1897.

MELBA LADIES' QUARTET.

Our first page cut this month is that of the Melba Ladies' Quartet, a first-class musical organization, and a very popular one in Boston and vicinity. It is the only ladies' quartet appearing in costume.

This quartet makes a special feature of patriotic and war songs, and to completely carry out the program they will appear the coming season, on Grand Army and patriotic occasions, in costume, especially designed, an artistic picture never before witnessed in entertainments of this kind. Another new and attractive feature has been added in the introduction of a lady cornetist, who will render during each performance solos on the cornet, and also sound the old bugle calls which "the boys" so well remember.

The programs which the Melba Quartet offer are of the brightest character, and cannot fail to give satisfaction. Among the attractions in an evening's entertainment are quartets, duets, trios, solos, and readings, by members of the quartet; bugle calls and cornet solos by "The Daughter of the Regiment." A large repertoire of patriotic and war songs, and also music for all classes of entertainment, has been specially arranged for them, and a full evening's prgramme to suit any occasion.

Col. H. A. Thomas, Postmaster of Boston, and President Griggs of the Minute men of '61, of the Melba Quartet on the occasion of the annual camp-fire in Faneuil Hall, Boston. April 15, 1897, spoke in glowing terms, and the quartet has been the recipient of numerous flattering notices from the press and other sources. For terms and dates address Mr. J. Frank Giles, business manager, 20 Hawley street, Boston.

WOMEN IN MUSIC.

BY PROF. XAVER SCHARWENKA.

Here in America the study of music—particularly the study of good music—is followed far oftener by women than in Europe. If during the past twenty years the programmes of our large concerts have gradually climbed to the same level upon which those of the Old World stand, it is because women have proved themselves faithful daughters of music and have shown a sincere love for art; to them we are indebted for some of the best music we have heard. It is no longer necessary for the manager of the virtuoso in America to select so-called "light" material for his programme, nor need he aim at cheap effects, for he can offer the appreciative public of our large cities music that is equally as good, true and beautiful as that which is heard in Vienna, Berlin or Paris. This, however, would not be possible if nine-tenths of our audiences were not composed of women. The masculine population of this still very young country has not yet found time to devote itself to art, or even consider it as an important factor in the education of man. For the present all the energy and zeal of American men is absorbed in the struggle for existence. They nibble at music occasionally, courteously lend an attentive ear, but it is not a part of their intellectual being. Of course, this will not always remain so; men will learn in this, as in many other things, to follow women, and even in the next generation we may hope that it will not be thought very strange if young America finds time, outside of business, to enter into the interesting study of music.

In the meantime women will have to render pioneer services in music. The number of young girls who select this as a means of livelihood is legion. In most cases this occupation well repays them: it not alone helps them financially, but also gives them a great deal of mental satisfaction. But this is not always the case. We find women who give piano lessons but do so with aversion. They have undertaken a calling for which they have no natural qualifications and their failure is a foregone conclusion. They have mapped out their plan of life on a wrong road and are, therefore the victims of continual disappointments. They started with the fundamental mistake of cousidering music as merely a product of mechanical exercises. They thought they were justified in playing the piano because they have five fingers on each hand, but there is a vast difference between a piano and a type-writing machine.

A young woman should be positive that she has absolute natural talent and ability before she decides upon music as a profession. This decision, however, is neither as simple nor as easy a matter as would at first seem. In many people the musical talent with which they are gifted slumbers deeply, but when at last it has been awakened its wealth and strength are wonderful. Then again, teachers of music are sometimes disappointed by a talent which was at first highly promising and from which they expected much. Who but the teacher should be allowed to estimate and decide upon this matter? The necessity of selecting a conscientious and able instructor cannot be too strongly urged upon the student at the very outset of her career. Teachers are many in number and various in kind. It is not always the most fashionable teachers who are the best, for sometimes the highly popular instructor leads his pupils away from the straight and narrow path of artistic development. Then there are instructors who know only how to develop the technique of scholars, with the result that they create mere machines—not feeling, soulful players. The general public is only too easily deceived by these seemingly good results and when such a drill master succeeds in convincing people that he has "an entirely new and wonderful method" he very often achieves the name of being a veritable wizard. It is sad but perhaps not surprising that these methodical people thrive better here with us than elsewhere. It remains a fact, however, that in piano playing the evolution of technique is in its principal feature so firmly established that there is no possibility of a fundamental variation from well recognized methods. Instructors may differ as to matters of detail, but they all have to follow the same road in the main The one who can best combine every technical exercise with the principles of music in its purity will soonest reach the goal of success. Not the fingers but the ear of the player most needs education, for this is the portal through which music enters the mind and soul, and this comprehension once attained forces the fingers to carry out the intention of the player. Therefore, do not choose for a teacher the one most renowned, most talked of, but the best musician. It is almost needless to say that it is necessary

for one who desires to learn how to play the piano to go to a piano teacher, just as one who wishes to sing must go to a teacher of vocal music.

Having been careful and fortunate in the choice of an instructor, the pupil must now implicitly follow his instructions. He best knows how to advance the student. During my long years of experience I have more than once seen gifted pupils impair their musical development by some caprice or self-will. It is the cherished ambition of many young girls to become great musical artists and this makes them neglect everything but the technical part of their work. Almost all feel that this is their destiny and yet only a few are chosen. Those who have any chance to shine as virtuosos must possess a marked musical individuality, together with fully developed technical skill. Among a hundred pupils there may be, perhaps, one whose talent promises that she will achieve virtuosoship, but experience shows that of a hundred equally as promising as she probably not more than one will reach the goal.

This would seem to demonstrate that, with a few exceptions, concert playing as a profession for women is not to be thought of. As music teachers—especially of the piano—women have a real vocation. It is a well-established fact that women make better teachers than do men. This is due to their greater forbearance, because patience, again patience, and patience always is as necessary in teaching as is money in making war. (Experience has taught me that in teaching, women assistants are more thorough and more forbearing than men, and I particularly prefer to place scholars in the first stages of their musical education in charge of women.) By this I do not intend to convey the idea that women are not only capable of imparting the rudiments of music. There is not the slightest reason why they should not be able to prepare themselves so as to impart a thorough musical education.

To accomplish this they must go through a systematic course of training, devoting to it a great deal of time, labor and money. When a girl has decided to adopt music as a profession, she must not let a false economy delude her into accepting a teacher whose principal recommendation is the low rate at which he values his services. The teacher whose preparation for his work has been thorough and whose intentions are serious, is justified in charging a high price for his time, and whoever selects him will find that this course is far better and much more economical in the end than choosing a so-called cheap teacher

It is difficult to say, as a general rule, whether private lessons are to be preferred to lessons at a conservatory, this decision depending largely upon the conditions of the individual case. In this country there is not a great difference between conservatory and private lessons. The main desideratum is that the tuition shall be based upon a broad musical foundation rather than limited to the technical study or the pianoforte Even those who do not want to teach must have a wide horizon, must be able to look beyond the foreground of the picture. This is why I expect all of my pupils who aspire to music as a profession to thoroughly acquaint themselves with the theoretical side of the art, so that they will not look upon harmony as something separate and not constituting a necessary part of their training.

A thorough musical education can be acquired here in our own country. America's sons and daughters do not need to go to Europe for their musical training. This country has many excellent musicians and fine teachers, and it is folly to scarch abroad for what can be had in like quality and abundance at home. As a matter of course the expenses of the student are far less in her own country than they would be elsewhere, and there are many other advantages in home study. One of them is that when the yonng woman is far enough advanced to do so she may with benefit take pupils of her own while continuing her studies. In this way she can have the help of her teacher in preparing herself for an assistant, and at the same time greatly reduce the expenses of her tuition. (But under no circumstances should this be attempted too soon, for what one has learned to-day she cannot beneficially teach another to-morrow.) Instruction must have time to be assimilated and digested One young moman came to me with the question whether it would not be possible for her to teach after having studied music for six months.

The mastery of the pianoforte and of the theory of music do not constitute the end of all perfection for the music teacher. She must also learn how to impart what she has herself received. To play a piece technically and without a flaw is not enough; it must penetrate the very soul to awaken the musical instincts of hearers. It is most difficult to decide how each individual pupil shall be trained and only that great teacher, experience, can assist the instructor in this work.

Having thus shown why the pathway of the music teacher is not either a short or entirely smooth one, it is time to inquire what she may expect when she has reached her journey's end. It is true, as a general rule, that music teachers receive but a small remuneration, but careful investigation will show that only teachers whose musical education is incomplete will accept such compensation. A teacher capable of giving thorough musical instruction will always be able to command a good price for her work A conscientious and reliable music teacher should be enabled to live comfortably by teaching three or four hours a day. This result is surely a great inducement. for other branches of industry open to women require their time from morning until night and seldom admit of more than a fortnight's vacation throughout the year. In New York city a good music teacher should obtain without difficulty $2.50 to $3 a lesson. By giving three or four lessons each day she will thus realize some $60 a week. As the season usually consists of six months her income for the year will average about $30 per week.

But beyond its excellent financial returns the art of music offers many other advantages. What better than music can console us for the many inevitable disappointments life has in store for us all? It makes life endurable, gives us ideal interests and proves itself both benefactor and solace to all who seriously devote themselves to it.

Mr. James H. Jennings of Providence, R. I, is one of "Little Rhody's" most popular teachers of the banjo. In 1886, in connection with Arthur C. Moore, the well-known soloist he formed the first banjo, mandolin and guitar club in Rhode Island, and gave many concerts. As a banjo team they played all the Eastern States, meeticg with much success. Six years ago he settled in Providence, R. I., devoting his time exclusively to teaching banjo, guitar and mandolin. At this time he reorganized the old Palma Club, under the name of the Falstaff B. M. and G. Club. The club has been wonderfully successful. Mr. Jennings has composed a hundred or more pieces for banjo, mandolin and guitar.

ONE ON HORACE.

There was only one printer who could read Greeley's writing well enough to put it in type, says an exchange. He used to boast that he could read the great editor's wonderful scrawl a mile away.

One night the boys in the *Tribune* composing room "put up a job" on the old man. They took two roosters, made them walk around on a newly inked form, and then run all over ten sheets of copy paper.

The foreman wrote over it in Greeley's well-known scrawl. "The plain duty of Congress," and put it on old man Lawson's hook.

The other printers watched him for a few minutes, but beyond a muttered oath or two he gave no sign. Lawson went on setting type until about half way through the "copy"

Then he was stuck. He took the copy over to the foreman and asked:

"Jack, what is that word?"

"I don't know," replied the foreman. "You know I never could read that stuff."

Lawson took the sheet down to Greeley, and pointed out to him the particular scrawl of the rooster's foot asking what that word word was

Greeley looked at it for a moment and replied with a frown:

"Unconstitutional, of course."

Lawson went back to the composing room and finished his task with the utmost sangfroid, but he never knew how the "copy" was produced.

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On yearly advertisements we make 20 per cent. discount from the above rates.
Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

NOVEMBER, 1897.

EDITORIAL.

The first number of the "The Banjo," an English publication to be devoted to mandolin, banjo and guitar news, is before us, and is a very creditable literary output indeed. It will be issued by W. E. Temlett, the well-known banjo manufacturer of London. We shall look for future numbers with interest.

"We are in receipt of the following well-known monthly and bi-monthly periodicals devoted to banjo, guitar and mandolin: S. S. Stewart's "Banjo and Guitar Journal," GATCOMB'S MUSICAL GAZETTE, "The Cadenza" and "Statons Musical Journal." The wonderful growth and popularity of our favorite instruments, and the rapidly increasing army of players and students has opened up a wide field for literature of this kind. May each one prosper according to its merits is the hearty wish of the *Trio*."

Good for the new-comer. The last two lines of the above indicate the temper of the latest arrival in the shape of a banjo journal, and bespeaks for it the good will of its contemporaries. We trust Bro. Stewart will take no exceptions to the sentiment.

"The Chicago Trio" is a well gotten-up and interesting banjo, guitar and mandolin journal, devoted to the interests of teachers, players and makers, illustrated and containing some good music. It is the latest aspirant to public favor.

GATCOMB'S MUSICAL GAZETTE tells us of a wonderful thing in the shape of an automatic banjo, which is now practically in readiness for the musical market in America.—*The Banjo.*

That's right, brother. It is a "wonderful thing."

New musical publications seem to be the order ot the day. Among others we have before us the initial number of "Gant's Musical Journal," a publication devoted to the interests of stringed instruments, published at Lansing, Mich., Mr. Charles H. Gant, editor. Mr. Gant gets out a very good first number.

CONCERTS.

A strong feature of the amateur entertainment on Thursday evening was the banjo playing of Mr. Frank H. Whetsel, who received a treble encore, and even then the audience were loth to let him go, so enchanted were they with his fine efforts, which fully sustained his reputation. He was accompanied on the piano by Mrs. Whetsel. He rendered three numbers and received hearty applause for each. His playing convinced all that he is a master of the instrument.—*St. John Globe*, Oct. 1.

A very successful event was the social, lawn fete and musicale given at the residence of Mr. and Mrs. F. C. Stone last evening by the Y. P. S. C. E juniors and seniors of the First Presbyterian church, Court street. The members which seemed to please the audience most were given by N. S. Lagatree. He was compelled to respond to a hearty encore. His first was a mandolin selection with piano accompaniment and he demonstrated himself to be very skillful with that instrument and played with much style.—*Saginaw Evening News*, Sept. 25.

Y. M. C. A. Hall, New Britain, Conn., was crowded last evening by an enthusiastic gathering of lovers of music to listen to the excellent program that the local mandolin and guitar club under the direction of Charles Eger had arranged for the occasion Alfred A. Farland, the phenomenal banjoist, was the magnet that drew the crowd, and by his wonderful exhibition the people were apparently enchanted.

Under the direction of Charles Eger the mandolin and guitar club, composed of Messrs. Stanley Parker, Edward Jones, E. W. Schmidt, William Booth, Charles Starr and George Eger, rendered two very pleasing selections that showed careful and skilful training on the part of the instructor and diligent practice by the young men musicians.

Those who heard the entertainment were high in their praise of the player's work, and should Mr. Farland ever appear in this city again it is doubtful as to whether the Y. M. C. A. Hall would accommodate the crowd that would be desirous of listening to his music.

Conductor Newell chose a most auspicious time and place when he arranged for the Siegel testimonial concert at the Association Music hall (Y. M C. A.) last Tuesday evening. Mr. Siegel's name is inseparably connected with the mandolin, and it is very doubtful if there is a better performer in the United States on the instrument than he. With his name and those of his assistants to attract, the fine audience that was present naturally followed. Mr. Siegel was obliged to respond to two encores on his own composition "Valse Fantasia," and one on others.

Other numbers on the program were contributed by the mandolin orchestra, the Des Moines Mandolin Club, Mrs. W. P. Gulberson, soprano, and Prof. E. M. Rugby, baritone. The orchestra under Mr. Newell's direction has developed into a most pretentious organization, and plays with great accuracy, the attack, expression and unity of the players being well nigh perfect, and at all times they were under the perfect control of the conductor.—Des Moines, Ia., *Review.*

Prof. M. Kolander's Mandolin, Guitar and Banjo Orchestra gave its first monthly concert and social for the winter at Kohler and Chase's Hall, San Francisco, Tuesday evening, Oct. 12, to a good house. Prof. and Mrs. Kolander assisted and a very pleasing concert was given.

POPULAR MUSICAL INSTRUMENTS.

Never in the world's history has there bsen so great a demand for fretted stringed instruments and the popular favorites are the banjo, guitar and mandolin. The reason for this is obvious; for this is an age of frantic rush for the almighty *gold* dollar and those who can give a little time to the study of an instrument, demand the quickest results possible. The piano or instruments of the violin class, are generally out of the question owing to the great amount of time raquired to achieve satisfactory results. There are many objections to wind instruments, which beside being extremely difficult, are unfitted for accompaniments. A prominent teacher, of Chicago, says he has many pupils who are considerably beyond the prime of life, including ministers, lawyers, doctors and prominent business men, who find in the study of the banjo, guitar or mandolin, the most healthful relaxation and amusement, and in almost every case the results obtained are surprising and highly gratifying to pupil and teacher. It is quite evident that an old adage: "You are never too old to learn," applies to these popular instruments.—*The Chicago Trio.*

Mr. Valentine Abt, the greatest living mandolinist, has been engaged to appear at a grand concert to be given in Concord, N. H., on the evening of Nov. 2. Mr. Abt, on the occasion, will be assisted by some of the best vocal talent available, The Concord Mandolin and Guitar Club, the Schubert Male Quartette, Mr. Martin Greenwald, pianist, Mr. Erastus Osgood in reading, Mr. Frank A. Leavitt in classic song solos, and a grand mandolin and guitar orchestra of forty performers. The affair promises to be the event of the season in Concord.

Prof. William Sullivan of Montreal writes the GAZETTE that this season thus far is the best he has ever had for teaching.

Mr. George L. Keenan, the well-known banjo player and teacher of Dudley street, Roxbury, has already a large class of pupils taking lessons of him.

Mr. Willie Kimball was an attraction at Keith's the week of Oct. 11.

Mr. Wm. Stackpole, the promising young banjoist of Arlington, has started in to teach the mandolin also.

Mr. B. E. Shattuck and Mrs. Eva Shattuck report already a good business at their Boston studio, which promises from present appearances to be a large one by the time the season is well under way. Mrs. Shattuck in addition teaches at Haverhill Mondays, and Mr. Shattuck in Pawtucket, R. I., Wednesdays, and in Amesbury Thursdays and Fridays.

Mr. Goodwal Dickerman, the brilliant impersonator, and Mr. George H. Bowers, the phenomenal banjoist, are a strong team together, and have made a hit in the Illinois cities and towns. Of their recent appearance in Carbondale, Mr. Dickerman's old home, the southern Illinois *Herald* says: "Mr. Dickerman has reached the top round of his profession and a career of success lies before him. Mr. Bowers is an artist of the first class and his performances are unrivalled."

Vess L. Ossman, the talented banjoist, will be found much in evidence during the coming season and has a large list of engagements booked.

The Central Club of Chicago, a musical organization of high order, the outgrowth of the banjo, guitar and mandolin class of Association College, employs as its director Mr. J. E. Henning, who represents the banjo, guitar and mandolin in the Central College. They have reached a high state of perfection as entertainers and are booked for many engagements for the coming season.

D. Acker, the well-known member of Woodrow and Acker, publishers of the Standard Directory, writes the GAZETTE from Newton, Iowa, that he expects to do a rushing business this season and that things are lively in that line in his city.

The Boston Ideals were entertained after their concert in Portland, Me., Oct. 11, by Miss A. G. Swasey of that city. Miss S. is one of the leading teachers in the Forest city, and a former pupil of Mr. George L. Lansing.

The Concord, N. H. Mandolin, Banjo and Guitar Club have reorganized for their sixth consecutive season, with the following personnel: 1st mandolin, Mr. Erastus Osgood, and Harry E. Upton; mandola, Mr. Frank A. Leavitt (leader), and banjo soloist: 2nd mandolin, Mr. B. J. Harriott, xylophone soloist and pianist; guitars, Mr. James K. Billsborough, and Mr. George E. Farrand, Mr. Abbott flute. Mr. Osgood is the business manager, and will also appear in his original readings and monologues.

Mr. E. B. Holmes of Brockton is doing a good banjo, mandolin and guitar business, and anticipates a big season.

Frank Shea, the banjoist, was at the Howard Athenæum the week of Oct. 11.

Mr. Erastus Osgood has been engaged to appear in a number of his original monologues and readings at the Tremont Temple, Boston, in the "People's Course," on the evening of Nov. 22.

Mr. Frank A. Leavitt appeared as banjo soloist at a select concert given in Gardner, Mass., on the evening of Oct. 8, and made a tremendous hit by his wonderful execution. We hope to hear Frank in Boston yet.

Mays and Hunter contemplate going into the Provinces November 1st. Proposed tour embraces Liverpool, Glasgow, Manchester, and other cities. They return to town early in February for another year in the Halls.—*The Banjo.*

Mr. Chas. Eger, of North Britain, Conn., leader of the Griffith Mandolin and Guitar Club reports excellent prospects for the coming season.

Mr. C. S. DeLano of Los Angeles, Cal., has engaged A. A. Farland the banjo virtuoso, for a concert at Los Angeles about Dec. 15th. The C. S. De Lano banjo, mandolin and guitar club will assist.

Prof. Manuel Manzo, guitarist, and Lester Payne, mandolin virtuoso, have been engaged as teachers in the Academy of Music at Phœnix, Arizona.

Mr. N. S. Lagatree, banjo and guitar soloist and teacher, of Saginaw, Mich., has lately moved to a more central location in the Bates Building, North Franklin street. He is also at Bay City Tuesdays. Mr L. is also a composer of merit.

P. C. Shortis, the veteran banjoist, was at the Trocadero, Providence, R. I., Thursday evening, Oct. 20.

F. H. Whetsel, St. John, N. B., writes the GAZETTE under date of Oct. 15, "that business is increasing and things look bright for the coming season."

We have a neat looking prospectus from the Newton Ladies' Mandolin and Guitar Club for the season of '97–'8. Miss Florence E. Wadsworth, mandolin, is the director, the other members being Mrs. Mabel F. Barnes, mandolin and contralto soloist, Miss Stella L. Wilde, guitar, and Miss Emily Gertrude Smith, guitar. All these players are performers of experience and ability and cater to all kinds of entertainments. For terms address Miss F. E. Wadsworth, Waban Hill Road, Chestnut Hill, Mass.

Voorhees and Davis of Spokane, Washington, are two prominent and still rising musical artists of that section, and make a strong team. They play the banjo, mandolin and guitar to all the up to-date music, and while populnr selections are their specialty they play the classical as well." Novelty and trick playing is also a feature. They write they "mean to use the Lansing Banjo in the future if all goes well. Messrs. Voorhees and Davis contemplate a trip east as far as Boston this winter, and will be welcomed when they come.

Dr. J. H. Jackson, the prominent amateur banjoist of Jamaica Plain, spent the summer in Spokane, Wash., taking along his Lansing Banjo. The Dr. brought a wife east with him, one of the leading young society ladies of that city.

Polk and Kollins, the great banjo team, were at Keith's Boston Theatre the week of Oct. 18, coming from New York. They got a great hand here in Boston, the newspaper encomiums being unusually flattering. Oct. 24, they were at Weber and Field's, and the week of Oct. 25 at Keith's, Philadelphia. Week of Nov. 1 they will will be at Hammerstein's, New York city, of Nov. 8 at Tony Pastor's, and the week of Nov. 15 at Hyde and Behman's, Brooklyn.

The Berkeley Trio play for the Pilgrim Fathers' entertainment at Marlboro Thanksgiving night, Nov. 12 at Charlestown, Nov. 15 at People's Temple, Nov. 16 at Cambridge, Nov. 17 at Boston Y. M. C. U.

Mr. C. B. DeLano reports gratifying success with his pupils at Marlboro and his new club there.

Mr. Samuel Siegel is now with the Arling Schaeffer school in Chicago. He will have charge of the mandolin department.

At Association Hall Tuesday evening, the friends of Mr. Samuel Siegel tendered him a testimonial concert preceding his departure for Chicago, which city he will make his permanent place of residence. Mr. Siegel has come to be recognized in the mandolin world as one of its half dozen best exponents. It was fitting, therefore, that those who have been associated with him musically in his home city should have evidenced the friendly appreciation which culminated in the testimonial concert.—Des Moines, Ia., *Leader.*

We are in receipt of a neat looking prospectus from Roy W. Burchard, of Tompkinsville, S. I. Mr. Burchard is an enterprising banjo player and teacher and does a good business.

Mr. W. B. Leonard, the well-known banjoist, for some time past located at Waynesville, N. C., writes the GAZETTE: "The weather is charming here, and mountains with their changing foliage are something beautiful. The pleasant looking and indis-

pensable 'Old GAZETTE' reached me and was read with more than usual interest."

Mr. W. J. Horan, the well-known young banjoist of Roxbury, is just reeovering from a severe and prolonged attack of malaria. He was obliged to cancel several dates on account of his illness. His first engagement was for the Pythians the evening of Oct. 26.

Elkhart, Ind., Oct. 11, 1897.

L. B. Gatcomb Co.:

Dear sir—I wish some of your good banjo players would stop at Elkhart. We have never had anything of the kind. I was so anxious to have the Boston Ideals come here instead of playing in towns so much smaller than ours. We are one hundred miles from Chicago, on the Lake Shore road, and have the largest band instrument factory in the world, Mr. C. G. Conns'. I hope you will excuse my sermon—but I am so disgusted to think I cannot hear some good banjo playing. My daughter took lessons of Mr. Baxter in Chicago.

Very respectfully,
Mrs. J. W. Fieldhouse.
201 Second Street.

POPULARITY OF THE BANJO.

So many articles have been written concerning this instrument, that I'm afraid anything I might say will not cover any point that has not been discussed pro and con before, but I am glad to have the opportunity to express my views on this subject, "The Popularity of the Banjo."

Now a writer a short time since said: "If the piano, violin, banjo and zither teachers continue to give lessons on the mandolin and teach what they do not know themselves, the mandolin will continue to go down." Cannot this, and more too, be said of that much-abused instrument, the banjo? Are there not more professed teachers of this, than any other musical instrument? If you are in doubt as to this, look it up and you will find that it is a fact. There are all kinds, from the friend who uses the simple method and guarantees to teach a tune each lesson or no charge, to the honest and conscientious instructor who is capable of utilizing all the latest ideas in fingering, and using modern methods in his instructions. This latter is called by some alternate fingering, by others the Farland system. In the writer's humble opinion it is necessary to understand this so-called modern method to properly render the music that is being arranged for the banjo of to-day, and you cannot be taught all about the banjo under this system in one or twenty lessons. It takes time and practice.

But someone asks, Why go to all this trouble? The banjo is not as popular as it was a few years back. Who says that the banjo is not as popular as it was a few years back? Surely not those performers who are capable of and are producing publicly the best compositions and arrangements, and don't you think they are competent to judge? Do you suppose that theatrical and concert managers would pay large salaries to banjo performers if their acts were not popular? Are there not more excellent players before the public to-day than at any previous time? And who ever heard in days gone by of banjo performers getting from twenty to one hundred, and one hundred and fifty dollars a performance? This in itself is sufficient proof that the banjo is as popular to-day, if not more so, than ever, when it is played by an artist.

No; this cry about the banjo not being as popular, comes from this vast army of so-called teachers and music butchers, who have very little knowledge of either music or the instrument, and from those who are trying to teach the banjo in coujunction with from four to ten other instruments, and are unable to keep up with the rapid progress that the banjo is making. They say, "Don't bother about classical music; it can't be played on the banjo; and anyway the public doesn't want it." If this be true, why is it that all the leading banjoists have classical selections in their repertoire? They are feeling the public pulse and ought to know what is wanted. These teachers also assert the banjo is being killed by all performers who are playing classical music. If this is the case, why has it not killed all other musical instruments? The idea of killing an instrument by playing a high grade of music on it is ridiculous in the extreme. We are claiming that the banjo is a legitimate musical instrument; therefore, to be consistent, we must be able to perform all grades of music upon it.

Now, in conclusion, allow me to suggest to anyone contemplating a course of instruction on this fascinating instrument, to go to the best instructor you have in your neighborhood—some teacher whose ability has been recognized by someone other than himself.

You can learn more in one lesson from a reliable progressive and up-to-date teacher than you can in twenty from one whose musical education is limited to the keys of D, A, and E, and their knowledge of the banjo is confined to picking the fifth, fourth and third strings with the thumb, the second string with the first finger, and the first string with the second finger. This is the class of people who are crying that the banjo is not as popular as formerly. The public doesn't care for the music (it is not music) they make, hence they think the banjo is going backward.

All are entitled to their own opinion, and if this be theirs, they are welcome to it; but, as I have said before, if you are going to study the banjo, go to the best instructor you can find, even if he does charge more. You will find it will be the cheapest in the end. And don't worry about the banjo going backwards. If you have your doubts about this, a little investigation on your part will soon convince you that such is not the case, but, on the contrary, in the hands of a capable performer, it is more popular than ever. — JOSEPH CULLEN in *Musical Tempo*.

GRACE NOTES

Angry Mother—"How dare you tell your father that he is stupid! Go at once and say that you are sorry."

Little Willie—"I'm awful sorry you're stupid, papa!"

Jones—"I tell you I feel fine Just had a Turkish bath. That Hindoo does rub great."

Smart—"A good India rubber, so to speak."
—*Boston Ideas.*

Millicent—"How long did your trip to Rome occupy?"

Madeline—"Oh, a week altogether—there and back."

Millicent—"And you saw everything?"

Madeline—"Oh, yes; you see there were three of us. Mother went to the picture galleries, I examined the monuments, and father studied local color in the cafes."—*Tit Bits.*

Tommy—"There's a girl at our school they call 'Postscript.' Do you know why?"

Mamma—"No, dear."

Tommy—"Because her name is Adeline Moore."—*Texas Freemason.*

Mr. Figg—Laura tells me that you were serenading last night.

Mudge—Well?

Mr. Figg—I just come around to apologize for throwing that hair-brush at you. You see, I thought you was the dog.—*Boston Ideas.*

When the thunder grumbles, perhaps it is because there is pain in the teeth of the storm.—*Exchange.*

Small—"There goes Bunco and I suppose two of his intended victims."

Smart—"Quite a musical trio."

Small—"How so?"

Smart—"One sharp and two flats.—*Boston Ideas.*

The Attorney—"You say you could not believe this person on oath?"

The Witness—"No, sir; Oi never heard the lady swear in me loife, sir."—*The Yellow Book.*

Open to the Public—"One thing surprised me out in Yellowstone Park."

"What was that?"

"I don't see any signs around, 'Keep off the geysers.'"—*Chicago Record.*

Mrs. Wedlock—"Cook? Of course she can. Susie can cook anything."

Sewtur—"So can I, but I can't eat anything. *Syracuse Remarques.*

Young Bride—"I didn't accept Tom the first time he proposed."

Miss Ryval (slightly envious)—"I know you didn't."

Young Bride—"How do you know?"

Miss Ryval—"You weren't there."—*Tit-Bits.*

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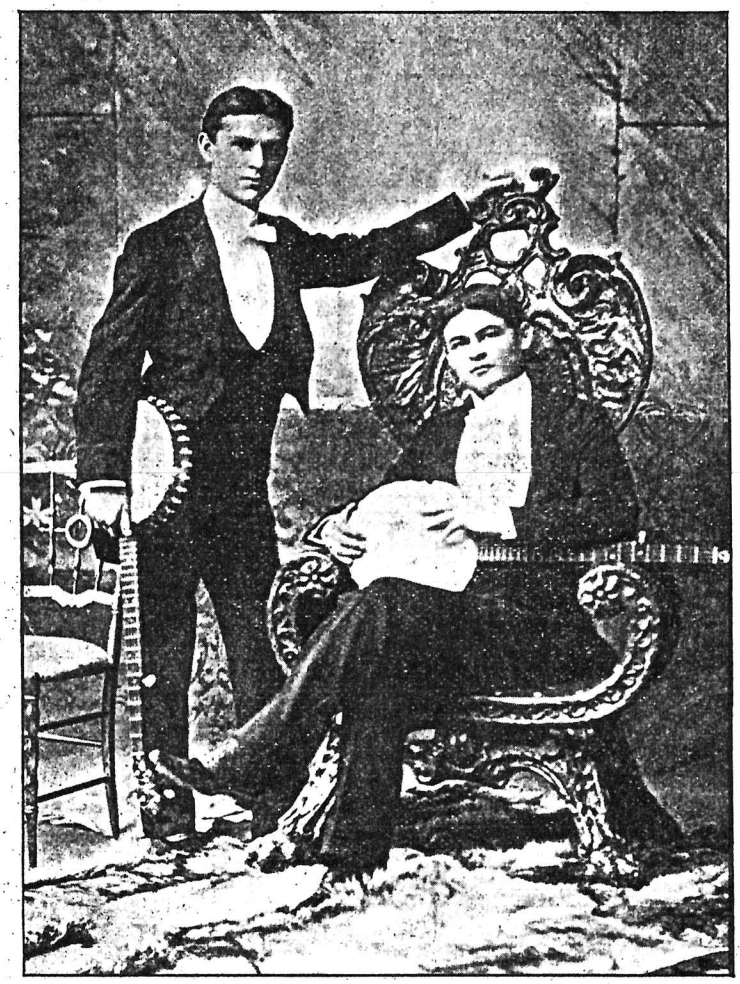

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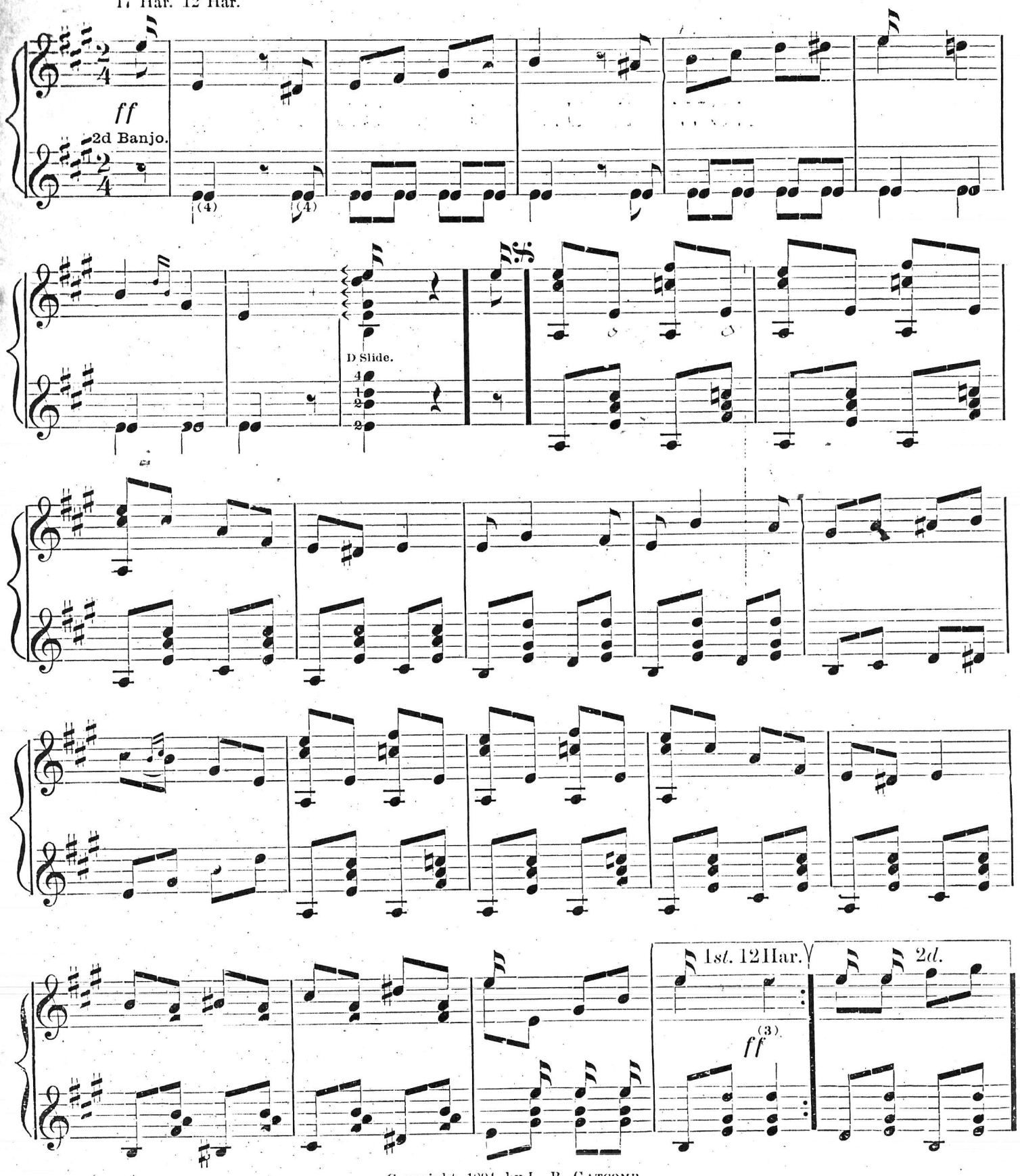
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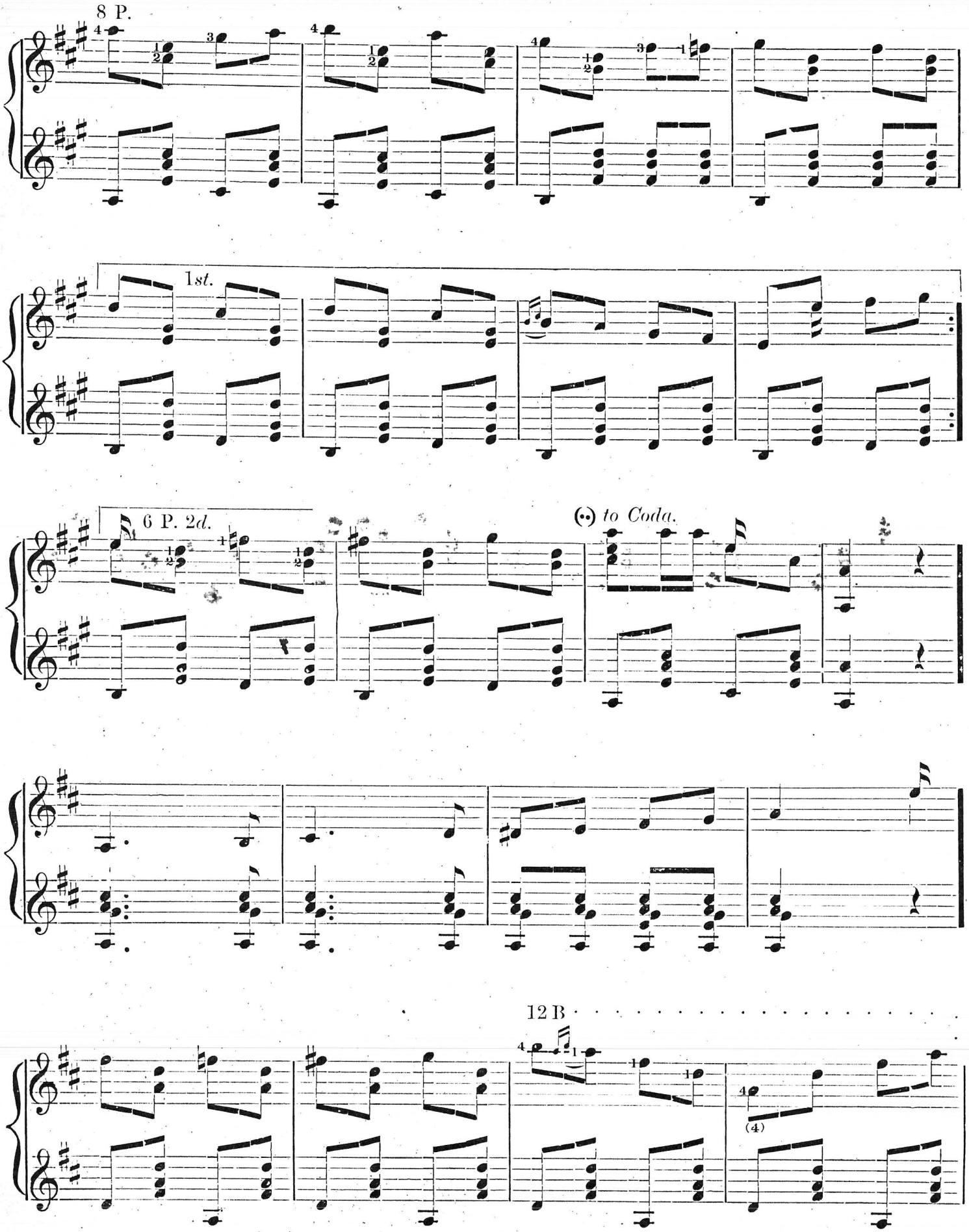
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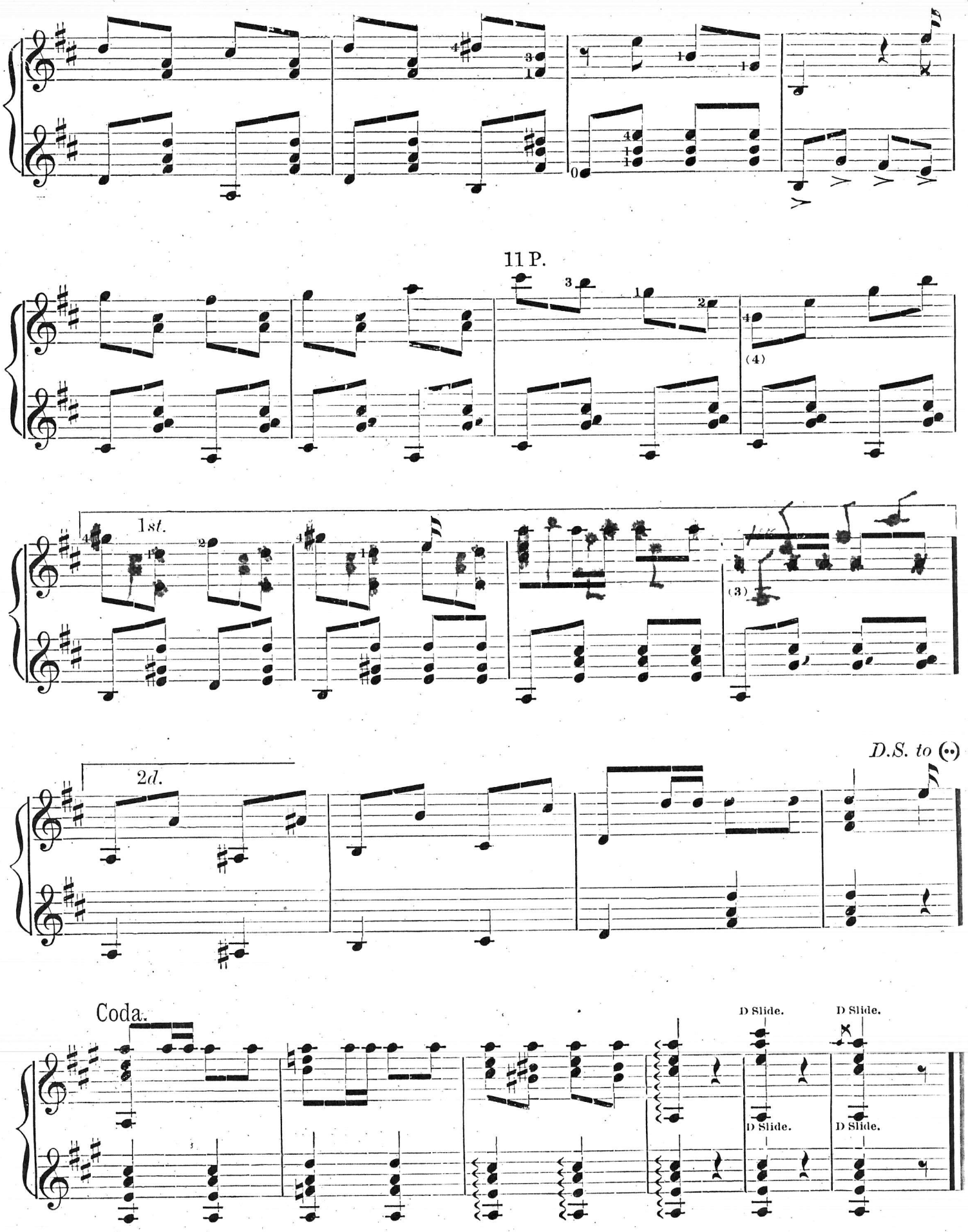
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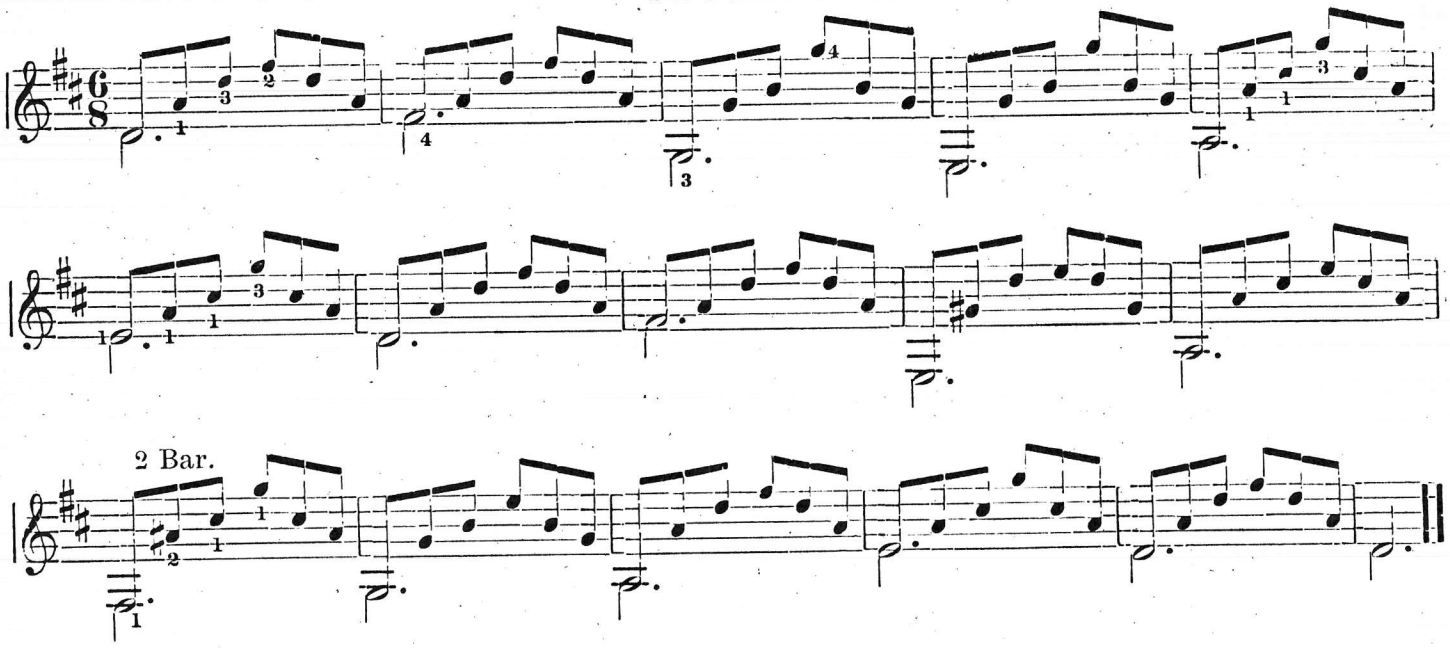

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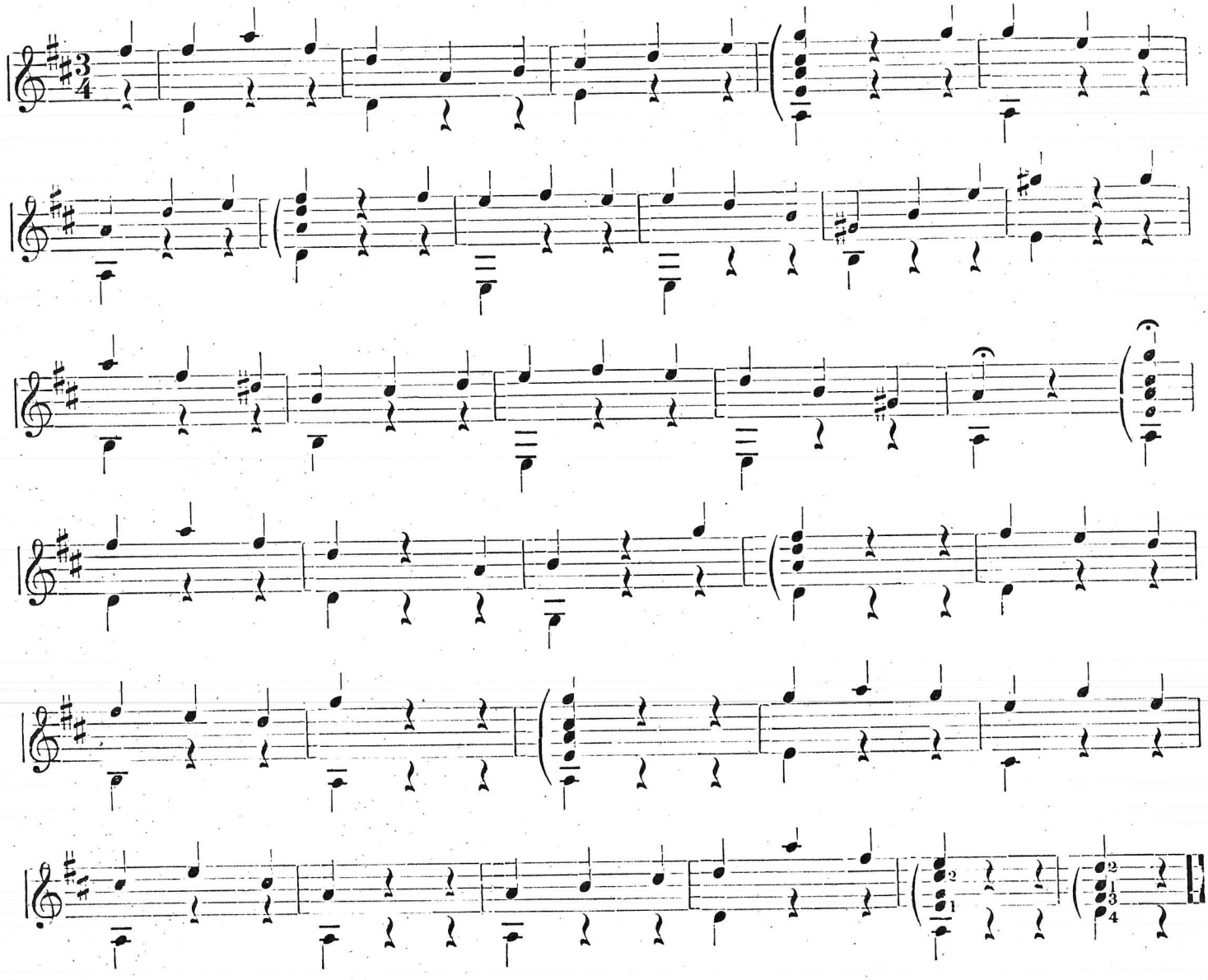
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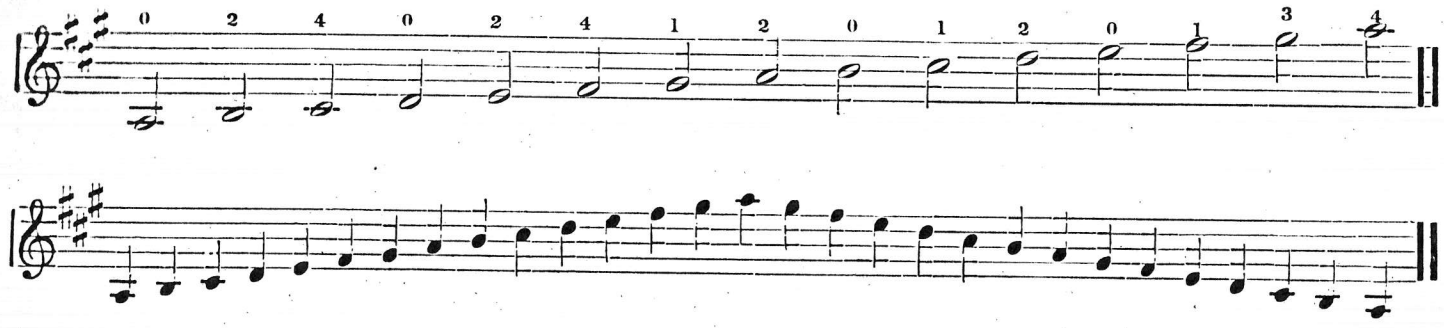
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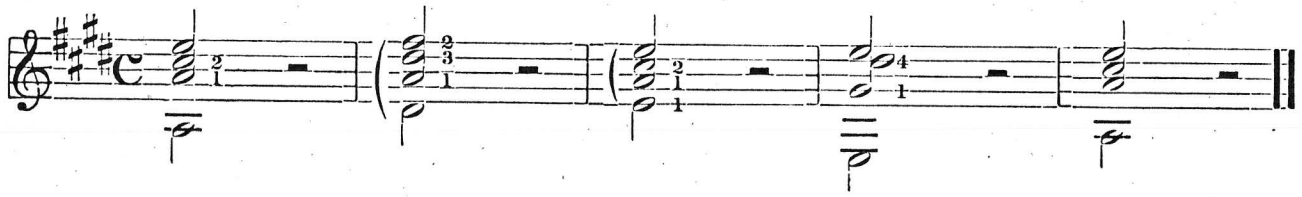
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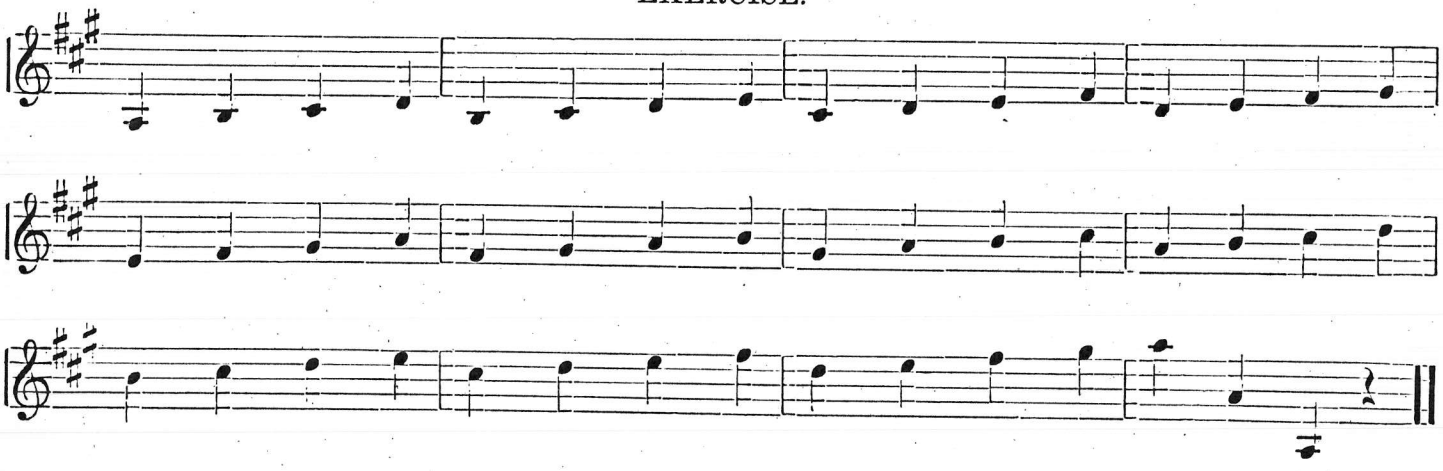

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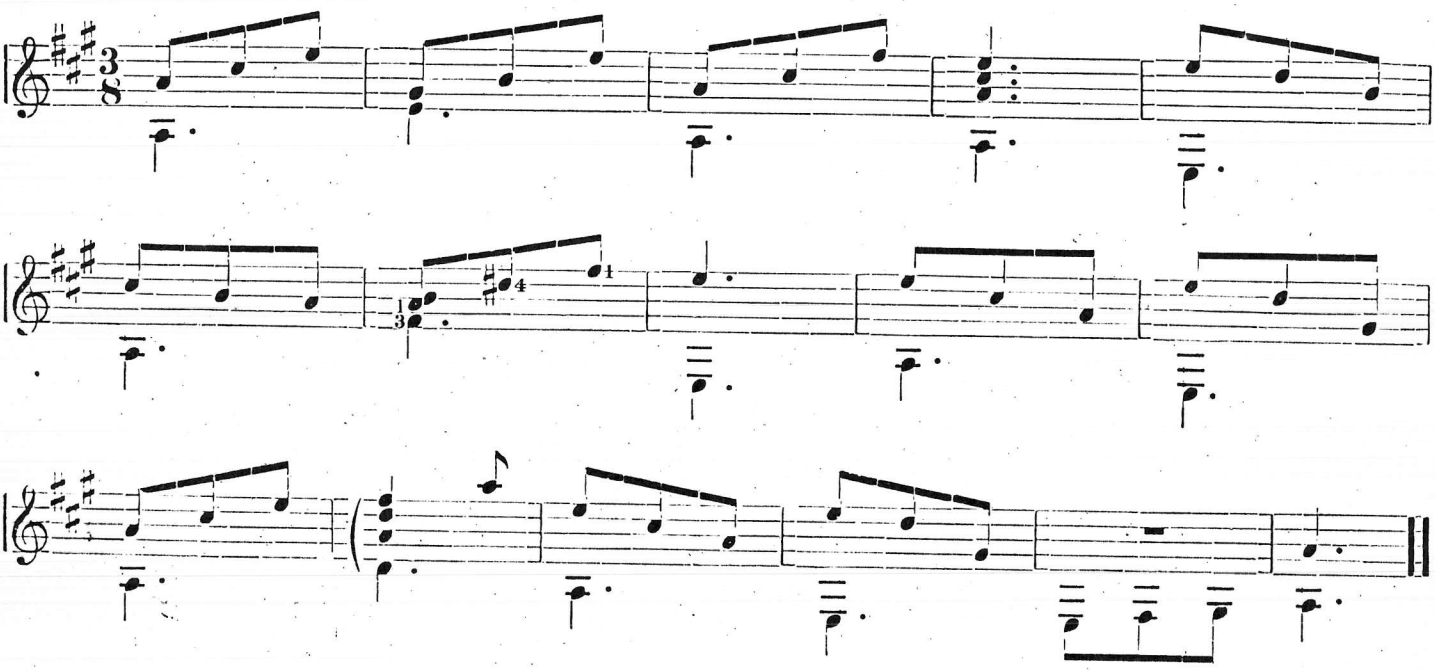
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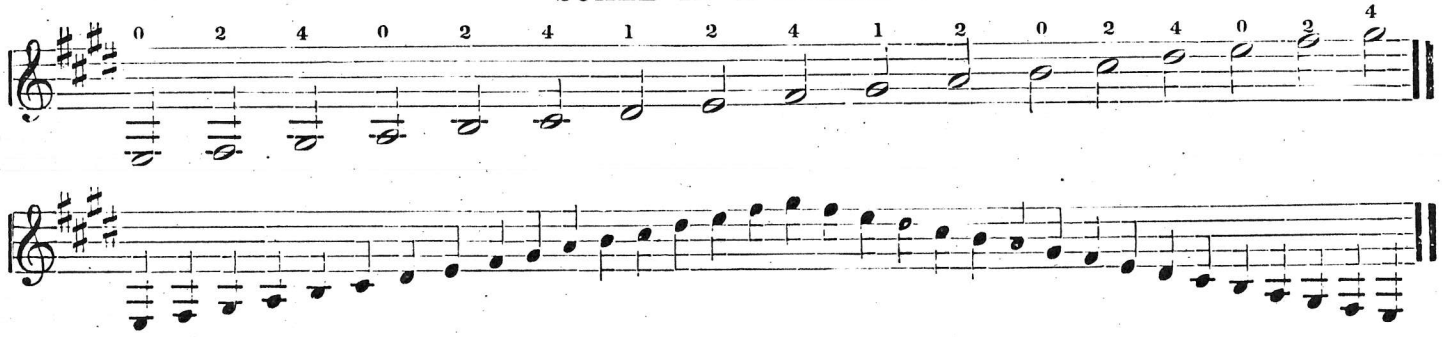

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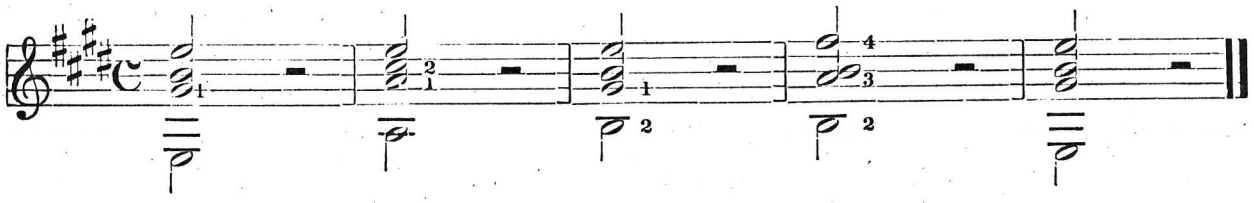
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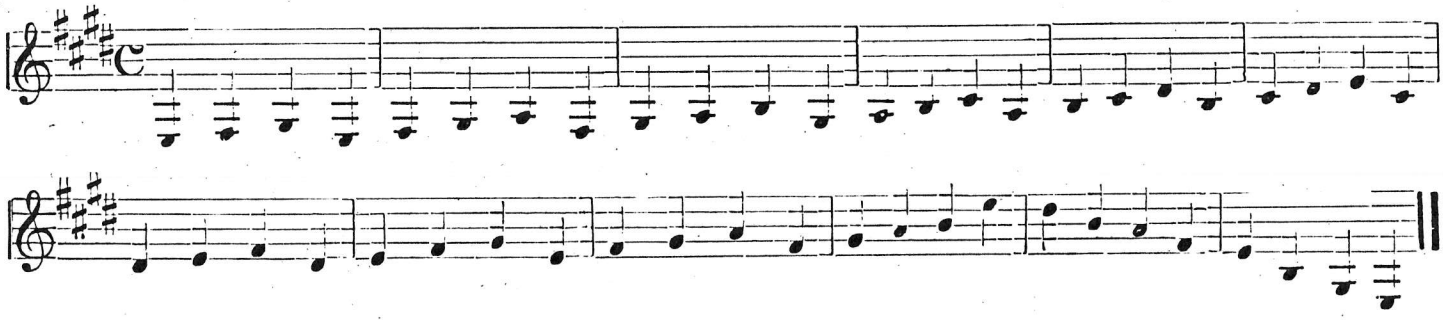
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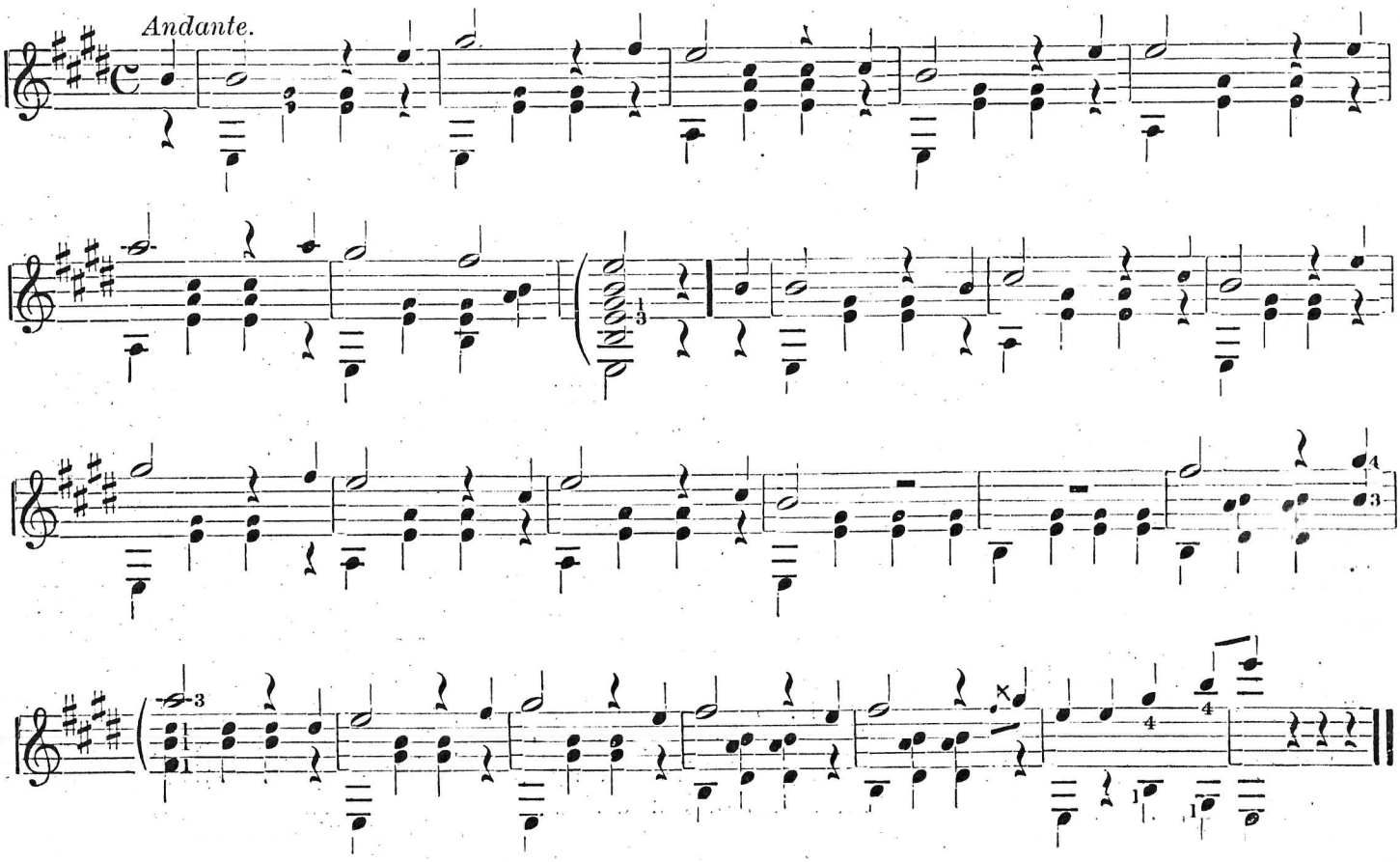
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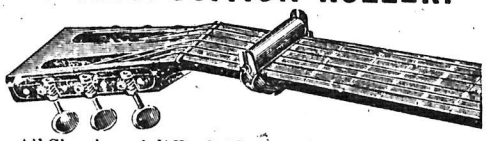
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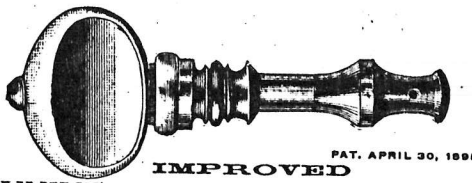
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